

# THE MUSICAL WORLD,

A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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## MUSICAL INSTRUMENTS.

By GEORGE HOGARTH.

### THE HORN.

THIS INSTRUMENT was formerly called the French Horn, to denote its origin; but this distinctive term, as in the case of the German Flute, is now laid aside. The horn was invented in France towards the end of the seventeenth century, when it was called the *cor de chasse*, and was used for the purpose of cheering the hounds in the chase. It was in Germany that the horn was first applied to musical purposes; and it appears to have been first used in France and England, as an orchestral instrument, about the middle of the last century. The notes that could be drawn from it were then very few; but in the year 1760, a German of the name of Hampl, discovered the expedient of rendering the scale more complete, by stopping, more or less, with the hand, the wide open end, or *bell*, of the instrument; and soon afterwards, another German, named Altenhoff, added the apparatus by which it is tuned to the other instruments of the orchestra.

The natural, or proper notes of the horn are obtained entirely by the difference in the action of the lips, by which the current of air blown into the instrument is more or less compressed, and propelled with more or less force. The effect of which is, that the body of air in the tube is thrown into a state of vibration, either in its whole length, or in divisions of aliquot parts, precisely analogous to the vibrations of a sounding string. If the air vibrates in an unbroken column through the whole length of the tube, it will produce the lowest sound of the instrument. A blast more compressed and forcible, will make the column divide into two halves, each of which will vibrate separately, producing the octave of the former note. A farther degree of compression and force will divide the column into three equal parts, each of which, vibrating separately, will produce the *twelfth* (or octave of the *fifth*) of the original note. In this manner the column of air may be made to divide itself into *four* parts, producing the *fifteenth* or *double*

octave : into *five* parts, producing the *seventeenth* or double octave of the *major third* ; into *six* parts, producing the *nineteenth*, or double octave of the *fifth* ; into *seven* parts, producing the *twenty-first*, or double octave of the *minor seventh* ; into *eight* parts, producing the *triple octave* ; into *nine* parts, producing the triple octave of the *second* ; into *ten* parts, producing the triple octave of the *major third* ; into *eleven* parts, producing the triple octave of the *fourth* ; into *twelve* parts, producing the triple octave of the *fifth* ; into *thirteen* parts, producing the triple octave of the *major sixth* ; into *fourteen* parts, producing the triple octave of the *minor seventh* ; into *fifteen* parts, producing the triple octave of the *major seventh* ; and into *sixteen* parts, producing the *quadruple octave*. By successive sub-divisions of the column of air (were it possible, by blowing, to produce them) the scale would proceed upwards, by more and more minute degrees, to an indefinite extent.

It will thus be observed, that the division of the column of air into two, four, eight, and sixteen, gives the single, double, triple, and quadruple octave. Into three, six, and twelve, gives the single, double, and triple octaves of the *fifth*. Into five and ten, gives the double and triple octave of the *major third*. Into seven and fourteen, gives the double and triple octave of the *minor seventh*. Into nine, gives the triple octave of the *second*. Into eleven, gives the triple octave of the *fourth*. Into thirteen, gives the triple octave of the *major sixth*. And into fifteen, gives the triple octave of the *major seventh*. The notes produced by the column of air dividing itself according to the simplest ratios, are the most natural, true, and easily produced ; and as the ratio becomes more complex, the note becomes difficult and false. Thus, the octave, fifth, and third, are true, and easily sounded ; the minor seventh is easily sounded, but too flat ; the fourth and sixth are bad and false ; and the major seventh cannot, in practice, except by artificial means, be produced at all.

Taking then, a horn, the tube of which is of such a length that the vibration of the whole column of air within it would produce C, the lowest note of the violoncello, its scale would be as follows : —

<i>Divisions of column of Air.</i>	<i>Scale of Notes.</i>
The whole .....	Fundamental note, C
Half .....	Octave, C
Third .....	Twelfth (octave of 5th) G
Fourth .....	Fifteenth (double octave) C
Fifth .....	Seventeenth (double octave of major 3rd) E
Sixth .....	Nineteenth (double octave of 5th) G
Seventh (too flat) .....	Twenty-first (double octave of minor 7th) B flat
Eighth .....	Twenty-second (triple octave) C
Ninth .....	Twenty-third (triple octave of 2nd) D
Tenth .....	Twenty-fourth (triple octave of major 3rd) E
Eleventh (bad) .....	Twenty-fifth (triple octave of 4th) F
Twelfth .....	Twenty-sixth (triple octave of 5th) G
Thirteenth (bad) .....	Twenty-seventh (triple octave of major 6th) A
Fourteenth (bad) .....	Twenty-eighth (triple octave of minor 7th) B flat
Fifteenth (impracticable) .....	Twenty-ninth (triple octave of major 7th) B natural
Sixteenth .....	Thirtieth (quadruple octave) C

It thus appears that between the lowest C and its octave, there is no intermediate note ; that, in the next octave, the only intermediate note is G, the fifth ; that, in the following octave, the intermediate notes are the major third and the fifth, E and G ; and that the last octave

risers by the regular intervals of the scale, though the fourth, sixth, and seventh, are bad and impracticable.

Hitherto we have been speaking of the open, or natural notes of the instrument. By the introduction of the hand into the bell, the vibrating column of air can be so modified as not only to correct the bad notes above-mentioned, but to produce the semitones of the chromatic scale. Though, however, it is thus possible to produce a complete scale in respect to *intonation*, yet it remains very defective with regard to *tone*; the natural notes being full, clear, and resonant, while the stopped ones are feeble, dull, and muffled. This disagreeable inequality of tone cannot be got over by the most skilful performer; and therefore it is necessary, as far as possible, to avoid the use of these stopped notes.

If we use a horn whose fundamental sound is C, and play in the key of C, the most important notes, those most frequently heard, will be open notes. But if we play in other keys, the most material notes will be stopped ones; the consequence of which would be, that the principal and most emphatic notes would be muffled and feeble, while the passing and comparatively unimportant sounds would be the best and most sonorous. To remedy this evil, the horn is so constructed, that by means of separate pieces, called *crooks*, the length of the tube is so adjusted, that the fundamental note of the horn, corresponds to the key of the music. Thus, by shortening the tube, we can make the horn sound a tone, a third, a fourth, a fifth, &c. higher, and can change its fundamental note from C, to D, E, F, or whatever note the key in which we are to play may render necessary. Taking the C horn for the standard, we can raise it, by shortening the tube, every degree of the scale up to C, the octave; and, by lengthening the tube, we can lower it to B flat, or A flat, which last is the lowest pitch at which the horn is used. The B flat, or the seventh above the standard C, is the highest horn used in this country; though the high C horn is used abroad. Whatever may be the key of the piece, the horn parts are always written in the key of C, and the performers are directed to put their instruments in the proper key by the words, *Corn in D, in A, in E flat, in B flat*, &c. The music is written (with some occasional exceptions) in the treble clef; so that the C horn sounds the notes an octave lower than they are written. The *high* B flat horn (the highest in use) sounds the notes a tone lower; and the *low* A flat horn, (the lowest in use) sounds them a tenth lower than they are written. The fundamental note of the horn, or that which is, (or rather ought to be) produced by the vibration of the whole column of air in the tube, is not used in practice, as it cannot be sounded, unless when the horn is at a high pitch, and even then with difficulty; so that the lowest note in the actual scale is the octave above the fundamental note. To produce the low notes of the scale, requires so different a mode of blowing and tension of the lips, from that necessary to sound the high notes, that one person generally accustoms himself to play the first horn part in an orchestra, and another person the second horn; and it is only solo-players who endeavour to be masters of the whole compass of the instrument.

In modern orchestral music, there are generally two horn parts;

though, as the wind instruments have been gaining a greater and greater preponderance, it is becoming common to have four horns. This, however, is not so great a novelty as has been supposed; for, in the score of *Idomeneo*, the earliest of Mozart's standard operas, composed more than half a century ago, four horn parts are most effectively introduced in some of the principal pieces. The horn parts generally consist of rich and swelling chords, frequently held on for several bars together, and composed, as much as possible, of the *natural* notes of the instrument. In the scores of Haydn and Mozart, all notes are avoided which cannot be freely and correctly blown, without any aid from the hand, except when now and then a fragment of melody is given to the horn by way of solo. In the more modern productions of Beethoven, Weber, Spohr, &c. the same degree of precaution is no longer used. Not only are difficult and even chromatic solo passages given to the horns, but they are often obliged to dwell upon the worst notes of the scale—minor thirds, major and minor sixths, sevenths, &c. which cannot be produced except by stopping the instrument with the hand. Composers have been led to this by the great dexterity of modern performers; but we are inclined to think they carry their disregard of the mechanical imperfections of the instrument much too far, and force upon it notes and passages which no performer can render smooth or agreeable. For a discreet and judicious use of the horn, as well as of other instruments, the symphonies of Haydn, and the symphonies and operas of Mozart, are still the safest studies for the young composer.

The horn parts are generally in the key of the piece that is played; though sometimes it is found expedient to have the horns in different keys. This is especially the case, when the key is minor. Suppose, for example, that the music is in D minor. If both horns were in D, it would be impossible (without having recourse to stopped notes) to produce the chord of the key-note and its *minor* third, F natural. But let the first horn be in F, and the second horn in D; and this chord is produced at once, by each horn sounding its key note, which is written C. The same expedient would enrich the harmony, by means of the dominant chord of the seventh; for the first horn could give G, an open note,—while the second horn could take A, the fundamental of the chord. Both the parts being written in C, the upper note would be written D, and the lower G. Were there four horns in this case, two would be in the key of F, and two in the key of D; and then the chord of D minor could be given fully, by the third and fourth horns sounding D and its octave, and the first and second horns A and F; while the chord of the dominant could be given by the first and third horn sounding G and E, and the second and fourth horns A and its octave. We give this as an illustration of the purpose for which the horn parts are written in different keys. Of course this is done in various ways, according to the particular object in view; and it is only by an extensive study of orchestral music, that the student will learn how to use this resource to the best advantage. This explanation, however, will enable him to understand the arrangement of the horn parts in any score he may examine.

The horn is one of the finest orchestral instruments. None rivals it

in sweetness, richness, and mellowness of tone, or in the beauty of its long-drawn sounds, swelling into a magnificent volume, and dying away into a breathing so soft that "there's nought 'twixt it and silence." It is capable too of great vigour and energy, and its sudden bursts are sometimes absolutely startling. Nothing can be more beautiful than the effect of the smooth *cantabile* passages frequently assigned to it, when these are constructed with a proper attention to the mechanical difficulties of the instrument—to the inequalities of tone produced by the too great prominence of stopped notes, and its want of fitness for rapidity of execution.

The great skill of several of our modern players, has brought the horn into some degree of favour as a solo instrument. In this character, it is capable of being used very agreeably; but the ambition of the performer generally prompts him to disregard the limited powers of his instrument. In a horn solo, after being pleased with a graceful and flowing introductory movement, *sung* upon the instrument with great sweetness and expression, we are generally entertained with a set of *variations*, consisting of an assemblage of runs, triplets, arpeggios, and every sort of thing which is most unsuitable to the instrument, but which the player *will* do, because they are done on the violin or violoncello, the oboe or flute. Such passages, let the player be ever so skilful or eminent, are necessarily scrambled through in a manner that would not be tolerated on any other instrument; but he gains some applause from those who wonder that such things can be done at all, while the more judicious heartily "wish they were impossible."

The horn is very successfully cultivated in London. Puzzi, who has been long settled among us, is one of the finest solo players of the day; and Messrs. Platt and Rae, who are generally associated as first and second horn in our chief orchestras, are worthy members of that body of wind-instruments which is not to be rivalled in Europe.

#### THE CHAPEL ROYAL ORGAN.

##### *To the Editor of the Musical World.*

SIR,—In reply to Mr. Cooper's (so called) answer to my simple enquiry, I will endeavour to notice his remarks, as far as I am concerned with them, in the order in which they appear.

Although Mr. Cooper may not be "in the habit of reading your periodical," I have been informed that he is "in the habit" of carrying it about, and criticising its contents; of which, however, he can hardly form an impartial opinion, unless he condescend to peruse them. I may be permitted to observe, in passing, that the labour which Mr. Cooper is "in the habit" of avoiding, might assist in amending his methods of punctuation and orthography, and in improving the curious felicity of his style.

Mr. Cooper's premises in the second sentence of his letter being wholly unfounded, the conclusion he draws from them naturally falls to the ground. Indeed, I shall not imitate him in *attacking* either the quick or the dead. The maxim, *De mortuis nil nisi bonum*, must be especially applicable in cases, where the departed have been distinguished by "great talent and irreproachable lives;" and if such a posthumous reputation be insufficient to shield their memories from calumny, it will, at all events, extract its sting.

Mr. Cooper has *not* answered my enquiry; but he takes the easier course

of denying a statement which I never made,—viz. that the organ in question cost £700, and not £900; and yet, with singular inconsistency, he afterwards says, “the £700 were expended for the inside of an [the] organ only.” I have the best authority for asserting, that Mr. Cooper is not only in error as to the original cost of the instrument referred to, but as to the sum given for its repurchase. He also “unhesitatingly” affirms, that the organ “was a source of unceasing annoyance to the choir and organists.” I recollect the observation of a great violinist, that it was not so much the instrument as the bow, and not so much the bow as the hand that wielded it. With the organ, it is not so much the hand as the head. Possibly, in this instance, the instrument did not fit Mr. Cooper’s head; although I heard it well spoken of by members of the choir, and other competent judges, long before there was any intention of erecting in its stead a superior and more costly instrument.

I have no means of contradicting the particulars of Mr. Cooper’s interviews with deceased individuals; but as the fact was not in accordance with the supposed conversations respecting it, I must presume that his recollection of them is inaccurate. Whether the high personages I have named had, or not, officially any concern in the erection of the Chapel Royal organ, they had a clear interest in ascertaining that the instrument was of commensurate value with its cost; and they would scarcely have exceeded the limits of their duty, if they had “concerned” themselves in the matter to that extent.

Mr. Cooper may easily mis-“understand” a “passage,” which he mis-quotes only so far as to invert its obvious meaning: and I can assure him, it will not “answer” any “purpose” I have in view, to accept his offer of an estimate; as he really appears to me to be ignorant of the difference in the price of organs in 1819 and 1837, and of the saleable value of a new and second-hand instrument.

I subjoin a description of the instrument, which Mr. Cooper says was a “source of unceasing annoyance to the choir and organists” of the Chapel Royal. Elliot’s rivals and contemporaries were the elder Gray and Lincoln, Allen, Nicholls, and Flight. He erected more than a hundred considerable church organs; and was the favourite builder of Wesley, Jacob, and Novello. It is scarcely becoming in an individual of Mr. Cooper’s standing in the profession, to undervalue the works of so meritorious an artist.

GREAT ORGAN.	CHOIR.	SWELL.
1. Diapason (open)	9. Diapason (dulciana)	14. Diapason (open)
2. Diapason (stopped)	10. Diapason (stopped)	15. Diapason (stopped)
3. Principal	11. Principal	16. Principal
4. Twelfth	12. Flute	17. Oboe
5. Fifteenth	13. Cremona	18. Trumpet
6. Sesquialtra		
7. Mixture		
8. Trumpet		

This organ is now in a church at Leamington, and a beautiful instrument it is, having received the addition of pedal pipes, and other improvements.

Mr. Cooper’s pathetic allusion to the period which has elapsed from Mr. Elliot’s death, would be a valuable addition to the poetical flourishes which periodically adorn the *Minerva Press*. I did not *attack* Mr. Cooper, who has, however, attacked, but not *answered*, me. I am at a loss to conjecture the meaning of his mysterious insinuation at the close of his letter; and I am as little desirous of penetrating its motive. The organ referred to by Mr. Cooper in his first postscript, must have been introduced by him for the sole pleasure of uttering some “more last words:” and who may have been the organists of the Chapel Royal in 1819, was immaterial to my argument.

I have the honour to be, SIR, your most obedient servant,

20th January, 1837.

A. B. C.

## CHIT-CHAT FROM THE CONTINENT.

*Leipsic*.—Handel's Oratorio of 'Israel in Egypt,' has perhaps been less frequently heard in Germany than almost any of the other masterpieces of this great composer. It was, however, performed at Dusseldorf, as our readers know, under the direction of Dr. Mendelssohn Bartholdy; and it was again presented to the public under the direction of the same accomplished musician, on the 7th November last, in the Paulinerkirche, at Leipsic. Its success appears upon this, as upon every other occasion, to have been triumphant. To use the words of a Leipsic critic, "we enjoyed, in fact, a grand musical festival." With the exception of Fraulein Henrietta Carl, who assisted on the occasion, the whole of the performers belonged to Leipsic. The principal solo parts were entrusted to Herr Graban, Frau Aug. Harkoort, an amateur and a genuine artist; Dem. Stolpe, a beautiful alto, who sang for the first time in public; Herr Hering, an amateur and an accomplished artist; and the theatrical singers, Pögner and Richter. The chorus consisted of upwards of two hundred and fifty male and female singers, all belonging to the city, with an appropriate orchestra, and with the organ—the organ which ought to form so important a feature in an oratorio! But of this hereafter.

*Freyberg*.—In a late No. of the *Allgemeine Musikalisches Zeitung*, appears a curious advertisement from A. F. Anacker, Musikdir. of Freyberg, a man with whom our readers shall shortly be made better acquainted, and which we insert as an instance of the becoming anxiety which a German composer feels as to the proper treatment of his compositions:—

"I cannot be otherwise than gratified, if my simple melodies are pleasing to any, especially to schoolmen, and at their being adopted in collections. I wish, however, that when so introduced they may be copied fairly and correctly; and, *if they must needs be arranged for two voices, that they may be arranged a little more skilfully than they have been in the collection lately published by J. M. Gebhard, in Grimma.*"

We should think, that after this gentle hint, Herr Gebhard must be somewhat sorry that he thus appropriated, to his own use and benefit, the labours of the musical director of Freyberg.

*Rotterdam*.—The annual meeting of the Dutch Society for the Encouragement of Music, of which mention was made in our recent article "On the Present State of Music in Holland," (vol. iii. p. 137), took place some time since, when the most gratifying evidence was afforded to the society of the good effects which it had already produced. Not only were the numbers of the members increasing largely, but the advancement of the pupils, and the steps which had been made by the composers of Holland, and the increasing circulation of the Musical Journal established by the society, all tended to prove, that an increased fondness and knowledge of the science was rapidly spreading through the country. The well-known names of Kufferath, Kreutzer, Marschner, Leyfried, and Tomaskek, had been added to the list of members. And it was announced, that at the next festival, musical instruments manufactured in the country would be employed.

## REVIEW OF MUSIC.

*The Wedding at St. Agnes. A Trio for Treble, Tenor, and Bass. The poetry by T. H. Bayly, the music by Joseph Philip Knight. MORI.*

*The Two Weddings. A Ballad. The poetry by Thomas Haynes Bayly, the music by Joseph Philip Knight. MORI.*

The former of these pieces is of a character, both for the pleasantness of the sentiment conveyed in the verses, and the easy and graceful character of the music, calculated to please many a party of unambitious amateurs. The parts are nicely balanced; the harmonies are choice as well as correct; and although the composition is of the simple character described, the clever writer is apparent throughout. It may be needless to point out, that the E sharp in the third bar of page 7 should be D sharp.

Of the second piece, it will be sufficient to say, that the melody is very pretty, and that the accompaniment itself gives frequent proof that the writer is in no respect a common-place musician.

*An Anthem composed for, and performed at, the Tercentenary Commemoration of the Reformation, October 4th, 1835, in the Parish Church of Blackburn; with accompaniment arrd. for Piano-Forte, by Henry Smart. CHAPPELL.*

After a short introduction of a grave and appropriate character, slightly reminding us of the manner of Boyce, the anthem opens with a recitative, accompanied after the style of Haydn's 'Creation,' which is followed by a chorus *allegro moderato*, upon the words, 'The Lord gave the word; great was the company of the prophets,' treated much in the manner of Handel; not, however, after his well-known chorus in the 'Messiah,' or, indeed, betraying the plagiarist in any way. It is spirited, vigorous, and effective. A tenor solo succeeds ('The souls of men that were slain'), beautifully expressive; which is followed by a very clever *terzetto*, for soprano, tenor, and bass; 'How long, O Lord, dost thou not judge and avenge our blood;' which is remarkably free as to the treatment, and full of expression. After this movement we have a recitative (tenor) and chorus, again in the school of Haydn. 'And lo, a great multitude, which no man can number;' and 'Salvation to our God, and to the Lamb, Allelujah.' The subject of the fugue leading off with the bass is a very good one, and well supported, the parts being perfectly independent. The next movement, a quartett and chorus, *largo*, 'What are these arrayed in white robes?' and, 'These are they which came out of tribulation,' is a charming specimen of plain counterpoint. After which comes a very beautiful quartett and chorus, 'Therefore are they before the throne of God, and serve him day and night;' in the general treatment of which, the author's acquaintance with Spohr's 'Last Judgment' is pretty apparent, most especially in the progression of the chords in the last two or three bars *pianissimo*. A soprano solo in  $\frac{3}{4}$  time follows ('The lamb which is in the midst of the throne shall lead them')—in our estimation the gem of the whole anthem. It is strongly tinged with the sweet and flowing manner of Spohr, combining also the unvulgar simplicity which characterises that great composer's pastoral movements. The modulations are scientific, yet perfectly unconstrained, and the expression of the words (above all in the passage, 'And God shall wipe away all tears') is worthy of a first-rate musician. The concluding chorus, 'And they sing the song of Moses' (*andante*), with a second movement (*allegro vivace*), 'Great and wonderful are thy works,' accompanied with great freedom and boldness of character, is wound up by a fugue upon an excellent subject ('Just and true are thy ways'). Not only is the general treatment of this whole movement much after the manner of Haydn, but in the climax, the reader will be strongly reminded of the progression of the semitones at the close of 'The heavens are telling.'

Although we cannot say that this composition of Mr. Smart's exhibits any



distinct character for originality, the credit must be awarded to him of having adopted for his models three of the greatest and most popular writers of modern science; and, as an integral work, he may, at any period of his life, look upon it with honest satisfaction.

### SCOTLAND.

EDINBURGH PROFESSIONAL SOCIETY'S SECOND CONCERT. — Mozart's exquisite Symphony in G minor afforded universal delight. It was performed with remarkable energy, particularly the minuet and finale. The former is one of the most perfect things Mozart ever wrote. It has been objected to the Andante, that it wants repose, that the passages are abrupt and unsatisfactory. Now, we have only to say that to any one who chooses to examine the score, a beautiful contrast of abruptness (so to speak) and smoothness, between the wind and stringed instruments, will be visible throughout. Why its full effect was not developed at the concert, is explained by the fact, that the extreme richness and fulness of the wind instrument parts, requires a larger number of the violin tribe, to soften them to their just proportions, than the Society possesses.

Beethoven's Symphony in A is new to an Edinburgh audience. It is full of genius; and though at first it may appear quaint and unconnected, yet its design is as clear and as simple as any that have preceded it. In the first movement, where the wind instruments have so prominent a part, the want of the second bassoon was strikingly apparent. The andante is one of the most sublime and original of all Beethoven's writings. It never fails of an encore at the London Philharmonic. This, and the lively minuet, with its singularly beautiful trio, were well played; and the finale, so full of nerve and animation, was given with great vigour and effect.

The magnificent overture to the opera of Euryanthe, by Weber, never fails to excite an audience to enthusiasm. We overlook several hitches in the performance, because, unless there be four horns and three trombones, the passage, for example, leading to the mysterious Largo movement can never be played. With respect to this Largo, so singular and unexpected in the middle of a vigorous Allegro, it may be proper to inform our musical friends that it is a passage, from the opera, which precedes, accompanies, and follows, the husband of Euryanthe, who is under the influence of some demon exciting him to jealousy and revenge. The effect in the opera is indescribable—one's very flesh creeps. We were particularly pleased with the performance of Haydn's charming and melodious quartett, by Messrs. Menzies, Mackenzie, Wilkinson and Cooke. The slow movement was played with much delicacy and expression. The other instrumental piece was the famous Concert-stück of Weber, which exhibited Miss Thomson's rapidity of finger to great advantage. But her physical powers are certainly not equal to the development of a composition of this class. Great works executed by young ladies of slender frame always lose something of the necessary strength and precision. A similar remark may apply to Miss Thomson's performance of Beethoven's splendid scena, 'Ah perfido spergiuo.' As far as the mere singing of the notes went, nothing could be better, but the scena requires a passionate expression and an energetic declamation, which can only be obtained from a voice of great power. We do not say all this in disparagement of our fair friend; on the contrary, we thank her cordially for the beautiful music which she introduced. We hope to see and hear her again, and we would recommend one of Hummel's compositions, such as the 'Retour à Londres,' for her piano-forte piece, and the beautiful scene from Don Giovanni, 'Non mi dir,' for the voice, as being much better adapted to her powers, and much more likely to impart a proper estimate of those powers. Miss P. Horton has not taken our advice about the ballad;

—we cannot help it—and we are obliged to say that she merely *gargled* ‘Son vergin vezzosa.’ Mr. Manvers was so oppressed with cold that any criticism on his performance would be out of place. We may remark, however, in opposition to the opinion of a contemporary, that the song, said to be by Auber, is not poor, but has been in vogue ever since its author, Gustavus the IIIrd, (who wrote an opera) composed it. Auber acknowledges having taken much of the music of his opera called ‘Gustave’ from that of the royal virtuoso.—*Edinburgh Observer*.

### CONCERTS.

**THE ANNIVERSARY MADRIGAL DINNER.**—The annual meeting of this Society, which we noticed last week, occurred so nearly at the time of “The Musical World” going to press, that our space would allow of no more than a simple record of the circumstance. The meeting, however, was in all respects of so interesting a character, that a detail of the particulars will be acceptable to our readers. Among the distinguished persons present, after naming Sir John Rogers, the president, we noticed Lord Saltoun, the Dean of Wells, and T. Gladstone, Esq. M.P. The company, including visitors as well as members, amounted to about one hundred and fifty. To enumerate the members of the profession who were present, would form a considerable list; for almost all of acknowledged rank and standing appeared to be there. After the removing of the cloth, ‘Non nobis Domine’ was sung by the whole body of vocalists, and in a style which we may expect in vain to hear equalled in any other society of this description. The effect of the performance was one of the most impressive things we have heard for some time. When this finest of all graces after meat was concluded, the worthy chairman gave in succession the three standing toasts: The King—The Queen and the Royal Family—and The Madrigal Society.

As the list of pieces performed was given last week, they need only be referred to. It will be remembered that three eminent composers, not of the Madrigalian fraternity, were introduced upon this occasion to the Society, in pursuance of, we believe, a modern resolution,—and which we cannot but consider a hazardous departure from the simple principle of the original institution. Henceforth it may become a matter of choice or caprice what proportion of heterodox music shall be selected to form the bill of fare, with the good old orthodox Madrigals. It would, we think, have been a better plan to allow them a place, after performing the usual number of legitimate compositions—a plan which is not unfrequently pursued with regard to the Glees. Sir John Rogers, in his address to the company upon the occasion of his health being drank, at the proposal of Lord Saltoun, took the opportunity of alluding to this innovation, pleasantly adding, that in “following the spirit of the age,” they had yielded to “the pressure from without;” at the same time he cautioned the Members in the words of the chorus they had heard from the ‘*Allegro ed il Pensieroso*,’—“Thy pleasures *moderation* give.”

The composers introduced upon the occasion were, Purcell, Handel, and Boyce. The ‘O give thanks’ of the last was very delightfully sung; as was Purcell’s ‘In these delightful groves,’ a composition in his ‘*Libertine Destroyed*,’ and displaying his gay spirit, refined taste, and great resources in harmonious combination. Dr. Tye’s Madrigal has been readapted with new words, from the Psalms of the Church of Scotland, by Mr. Oliphant, secretary to the Society, and it must be acknowledged by all parties that they are vastly superior to the original, whether the test be applied to the sentiment, adaptation, or composition. Upon this point Sir John Rogers also made some pointed and lively observations, in defence of some of the modern adaptations that had been objected to in various quarters; avowing himself to be of the

number—except when the alteration was a decided improvement. Dr. Tye's lines are extracted from his own astounding verse translation of the Acts of the Apostles, a task he set himself to perform, and of which he had accomplished the first fourteen chapters. Here is a specimen of the Doctor's poetical talent, and is indeed the verse to which he set his Madrigal:

"In those days as the nombre playne  
Of the Disciples grew,  
A grudge arose, and grief certayne,  
That daily did renew,  
Amongst the Greeks, against the 'Ebrues,'  
Their wydows dyspying,  
Would not allow, but them refuse,  
In daylye ministring."

The following is Mr. Oliphant's adaptation from the old Scotch book of Psalmody. It consists of a paraphrase of part of the 3rd chapter of Job:

"How still and peaceful is the grave,  
Where, life's vain tumults past,  
Th'appointed house, by Heaven's decree,  
Receives us all at last!  
There, servants, masters, rich and poor,  
Partake the same repose;  
And there in peace the ashes mix  
Of those who once were foes."

Several of the madrigals were encored. One which was new to the Society composed by B. Tomasi, date 1620, a very genuine piece of writing, and very pleasant, was also repeated. We were a little surprised to hear from the worthy chairman, and yet more an acknowledgment from the Secretary, that this composition had proceeded from the pen of the latter. In a small, and we should conjecture very little known pamphlet, published at Oxford in the year 1640, we find an account of this same B. Tomasi, who is described as the Secretary of a Society of Madrigalists in 1636; that although he assumed the Christian as his surname—a custom with the Italians, whether artists musical or pictorial; his real name was Tomaso Olifanto, or Tomaso da Olifanto. His ancestry is there said to have come in the first instance from Scotland, and his own father to have been fellow-pupil and bosom friend of the unfortunate David Rizzio. Even the personal description of this B. Tomasi accompanies the account of these Madrigalists of 1636. His personal appearance being, that he was "spare in forme, of a most merrie and withal astute eye; his face oval-shaped—after the favour of the natives of that country, and somewhat, as it might be, tinctured with the olive that so plentifully aboundeth in the same region; whereby the people show as though, like certain reptiles, they gave token on the surface of their bodies of the aliment wherewith those bodies were sustained." The Secretary of the Madrigal Society in 1837, Thomas Oliphant, Esq. must settle this account with the shade of 'B. Tomasi, 1620.'

**PHILHARMONIC SOCIETY.**—On Friday evening, the 20th., the first trial of new compositions took place in the Hanover Square Room. As it would be an act of injustice to advance an opinion upon works so performed, and under circumstances in every respect disadvantageous, we shall content ourselves with simply enumerating the pieces tried, at the same time expressing our admiration of the wonderful precision with which that band executed all the movements of the different pieces; some of which were immensely difficult; and to all they were utter strangers. In the first, for instance, a symphony by Lachner, led by Mr. Mori, and conducted by Mr. Moscheles, there were passages played, that excited our astonishment. This symphony lasted nearly an hour. The second was an overture by the excellent Ferdinand Ries, who was welcomed in the most cordial manner by both orchestra and audience. Mr. Mori also led upon this occasion. The title of this overture we under-

stood to be, 'The Apparition.' The third was a symphony by Onslow, dedicated to the Conservatorio of Paris, led by Mr. Loder, and conducted by Sir George Smart. The fourth piece, was a symphony by Mr. Potter; who being absent from London, it was conducted by Mr. Moscheles, and led by Mr. Weichsel. The fifth and last, was an overture by our young countryman Sterndale Bennett; a name coupled with sentiments of admiration, with high esteem and hope. This was the youth (for we believe he is not yet of age) of whom Mendelssohn is reported to have said that he was a 'genius of whom his country might be proud.' This overture was led by Mr. Moscheles, and conducted by Mr. Weichsel. The lateness of the hour precluded the trying of any more compositions.

**CONCERT OF CLASSICAL INSTRUMENTAL MUSIC.**—Horn Tavern, Doctor's Commons. Subscription concerts and choral societies continue to spring up like mushrooms; we scarcely know, as the season opens upon us, how we shall be able to attend to them all. But they are, as the phrase is, noble signs of the times; and denote that awakening of the public mind which is the sure forerunner of regeneration. The Parisian press has, it seems, been very conclusive of late upon the present state of music in this country, which, we believe, it has pronounced as utterly contemptible. Be it so. We will not now stop to dispute that. But we must question the right of our neighbours to be thus instructing us upon the subject of our mistakes; for, if the pretensions of the two countries could be fairly measured, would any one of common reflection (national vanity apart) for a moment doubt the result? In living dramatic composers, have they superior writers to Bishop and Barnett, and Thomson and Hullah? and where is the French Purcell? where is *Monsieur* Croft, and *Monsieur* Gibbons, and *Monsieur* Wesley? In short, who ever heard of such a thing as French church music? Yes, Mozart heard it once, and forthwith decamped from Paris in consequence—fairly stopped his ears and ran for it. Where are the French choral societies and provincial festivals? France is a Catholic country, but what is the state of her choir?—that surest of all tests of the condition of popular taste. Unless they are much improved since Mozart's time, we might send the charity boys over to mend them. Merry England, with all her delinquencies to answer for, need not flinch from a comparison with her neighbour.

The selection on Wednesday went off with much spirit and éclat. Concerts of this kind, composed exclusively of standard works, wholly unmingled with solo pieces, cannot afford much room for critical remarks, however delightful they may be in the performance. The popular piece of the evening, was Romberg's Quartett with the violoncello obligato, which was neatly played by Mr. Banister. Haydn, op. 5, in C minor, is not quite so great a favourite with us as some of his others. Mozart's quintett in D opened the second act, and was played in a manner in which the composer himself, had he heard it, could have scarcely found a flaw. Then followed Spohr in E flat, op. 58. Beethoven's Rasamouffsky quartett concluded the concert. The room was quite full, and the audience in excellent temper for the enjoyment of the music. The last concert will be on the 22d February. We shall pay our respects to it if possible.

**BRITISH MUSICIANS.**—Part I. Symphony in A Minor, (MS.) G. A. Macfarren.—Monody, (MS.) "Where is that voice," Mr. Moxley, Mr. Turner, Mr. Nelson, and Mr. Bradbury; James Calkin.—Ballad (MS.) "The song of earlier years," Mrs. W. Aveling Smith; T. German Reed.—Concerto, Piano-forte, No. 2, Mr. Holmes; W. H. Holmes.—Round, "Hail, lovely Venice," Mr. Joseph Barnett, Mr. J. K. Pyne, Jun. and Mr. Nelson; W. H. Montgomery.—Cavatina, "Shall we roam, my love," Miss Birch; G. A. Macfarren.—Duet, "I, my dear, was born to-day," Mr. Turner and Mr. Bradbury; Travers.—Overture, E flat, (MS.) W. L. Phillips.—PART II.

Overture, (MS.) W. Sterndale Bennett.—Glee, "When the pearly dews are steeping," Mr. Moxley, Mr. Joseph Barnett, Mr. J. K. Pyne, Jun. and Mr. Nelson; J. K. Pyne, Jun.—Song, "How beautiful at eventide," Miss Dickens; J. Hullah.—Solo, Trombone—Air, Variations, Mr. Whitaker; J. R. Tutton.—Romance (MS.) "I first lov'd thee," Mr. Allen; H. R. Allen.—Cavatina, "Buy my flowers," Mrs. W. Aveling Smith; J. Blockley.—Overture, E flat (MS.) J. Henry Griesbach. Leader, Mr. Payton. The Concert under the direction of Mr. James Calkin.

A large audience assembled on Wednesday evening to hear the above various, as well as good selection of vocal and instrumental music. Previously to making any remarks upon the performance, we would echo the protest of our contemporary in the Morning Post, against the annoying partizanship of a *clique* of Academy youths, who, without rhyme or reason, carry by storm *encores* of compositions, to which the judging portion of the audience would award little more than the ordinary marks of approval. The majority should in future settle the question against these fifteen or twenty boys.—Mr. Macfarren's symphony (taken as a whole) has more the air of adult and rational writing, than any previous composition of his, we remember to have heard. In many points in the several movements, it exhibited indications of much cleverness; of which the finale, that appeared to be of the Tarantella character, was worked with considerable vigour as well as vivacity. Mr. James Calkin's monody on the death of Malibran is highly creditable both to his taste and acquirement. We could have wished it had been better sung. But was it judicious to place a vocal piece in the minor, immediately after a long symphony also in the minor? *Relief* is a point not sufficiently attended to in the arrangement of a Concert bill. Mr. Reed's ballad is sweet in melody, and judicious in the accompaniment. Mr. Holmes's Pianoforte concerto was warmly and very generally applauded. The performer has a light, even, and brilliant touch. The composition itself did not appear to us to range above the highly respectable in talent. The Round by W. W. Montgomery, was *encored*. The subject is pretty, and it was nicely sung.

The overture, by W. L. Phillips, is highly creditable as the production of a young musician; but it was too noisy—and noisy throughout. It wanted relief. We expect much now from boys in the profession—only think what a stir there would have been, had Mr. Phillips's overture been contemporary with the far-famed 'Overture to Oscar and Malvina!' Have the English made no progress of late years in music? Nay, do they not now come next to the Germans, as composers? And here is one of the list who presents himself—William Sterndale Bennett. If any Frenchman or Italian within the last five-and-twenty years, will produce the score of an overture that shall rival, in conception, design, treatment, and instrumentation, that to the 'Naiades,' we shall be the first to welcome it. But Bennett is not yet of age. Where are the French productions from their *Conservatoire*, that have been written and published before the author was twenty years old? Our money—yes—we boast of our money—there is a genius in accumulating money, and for which the French hate us more than for anything—our money brings over no French compositions, which shall warrant that people in speaking with contempt of our own.

Mr. Hullah's song (he is another young composer) was *encored*, as it deserved to be; for it is a lovely melody, beautifully scored (rather shyly played by the way), and was well sung by Miss Dickens. We have scarcely three lines left to speak of the other MS. compositions—the only ones we intended to notice. Messrs. Allen and Griesbach will accept our apology—their productions of thought and labour are not to be summed up in two or three hasty words at the fag end of an article. Mr. Whitaker's trombone performance, was an extraordinary exhibition of what may be achieved upon that stubborn, self-willed instrument.

**SACRED HARMONIC SOCIETY, EXETER HALL.**—Last Tuesday evening, some of the chorusses of Mendelssohn's oratorio of 'St. Paul' were rehearsed by the members of this society for their next concert. It reflects much credit on them to be the first to perform that splendid composition in London.

#### PROVINCIAL CONCERTS.

**THE MAIDSTONE AMATEUR CONCERT SOCIETY.**—The concert on Thursday week gave great satisfaction, and the audience, although not so numerous as on some former occasions, was considerably more so than could have been expected during the prevalence of the *influenza*. Miss Birch led in several glees, and executed two solos, but was too indisposed to be criticised. Mr. H. Goodban, of Canterbury, performed a very difficult and intricate fantasia on the violoncello, in a style that deservedly secured him an enthusiastic applause. Mr. Sydney Smith, a pupil of the Royal Academy, under the tuition of Cramer, performed the fifth air of De Beriot. The delicacy and steadiness of Mr. Smith's execution; the smooth, rich, and firm quality of his tone, together with the charming character of the music he was playing, delighted his audience. He was ably accompanied on the piano by Mr. S. Philpot, the conductor. The glees were sung delightfully, and the instrumental pieces considerably above par.—*Maidstone Gazette*.

**CHELLENHAM**—A performance of sacred Music has just taken place, at St. James's Church, under the direction & management of Messrs. Sapio & Uglov. The latter gentleman presided at the organ and conducted the performance with his wonted ability, while the former sang several of the finest compositions of Handel and other masters of sacred song, in a style of excellence hardly surpassable. His 'Deeper and deeper still,' with its beautiful air of 'Waft her Angels,' was truly masterly; nor was he much less successful in Haydn's fine recitative and air, 'In native worth.' The most novel attractions of the performance, however, were Miss Woodyatt and Mr. Machin, who contributed their powerful aid on the occasion. Miss Woodyatt sang 'Holy and Great,' a song of Neukomm's, sweetly and prettily, particularly in the first part; in the latter movement of the air, she rather failed. Quite a different effect was obtained when she gave 'With verdure clad,' which was commenced rather falteringly, but her voice improved as she proceeded, and attained to an exquisite perfection towards the close. Mr. Machin sang Handel's 'The People that walked,' Pergolesi's 'Lord have mercy upon me!' Calcott's 'Last Man;' all finely. The surprising depth, strength, and richness of Mr. Machin's voice was never heard to greater advantage than in his execution of the last of these; we must not omit to mention, as deserving especial praise, Mr. Uglov's accompaniment of this song, neither the Organist nor organ was ever heard to more advantage. The selection, in addition to these solos, comprised several harmonized pieces. Altogether, the performance went off extremely well.—*Cheltenham "Looker on."*

#### THEATRES.

**OPERA BUFFA.**—Ricci's opera, 'Chiara di Rosenberg,' was performed for the first time in this country, on Tuesday last. The circumstance of its being the work which Mr. Balfe was presumptuously charged with having appropriated to his own use in 'The Siege of Rochelle'—even "from the overture to the finale"—attracted a numerous, though not a full, audience of curious listeners. Mr. Balfe, however, pursued the only direct course left open to him, when the charge of plagiarism, not to say positive wholesale robbery, was preferred—viz. that of exhibiting, at the shop of his publishers, Messrs. Cramer and Co. a copy in score of the 'Chiara di Rosenberg:' the facility for comparing the two works was consequently open to every one desiring satisfaction

upon the point in question. From that time, if we mistake not, no more was heard of Mr. Balfe's plagiarism. We have little doubt, that the circumstance of 'The Siege of Rochelle' being a close, and almost literal, transcript from the Italian *libretto* of 'Chiara di Rosenberg,' made the resemblance of the music in the two pieces the more striking; for Mr. Balfe himself will scarcely affirm, that the 'Traveller's wonders' song—the trio for the three basses, Count Rosenberg, Montalbano the murderer, and Michael the Count's servant—also the pistol duet between the two latter—that these three, to say nothing of other movements, would have been so treated by him, had he neither seen nor heard the originals. In design they are doubtless similar—they are similar, with a difference. To us the wonder is, that when proceeding to treat the same subject, and in which Ricci had so lately failed, Mr. Balfe should trust himself to look at Ricci's score. Besides, although there is much clever and effective instrumentation in Ricci's music, it does not appear to us to possess sufficient character in any respect to be taken as a model. This to be sure is a matter of opinion; but we felt also that there was a deficiency of attractive melody—the opening air (with chorusses interspersed), by 'La Chiara,' being the most effective in this respect; for the solo in the first and second act, sung by Miss F. Wyndham and Catone, were, we understand, composed by Signor Benedict; and graceful and musician-like writing they are. In addition to the three movements named above, the opening scene between Chiara and Montalbano displays cleverness of design and treatment, with great vigour of dramatic effect. The choral music is within two ideas of being contemptible.

The performance of the opera, both by the orchestra and actors, was most excellent. Madlle. Blasis executed her music with neatness and precision; and her personation of the heroine might be classed, upon two or three occasions, with the efforts of the great artists of the day. Miss Wyndham had but a slight duty to perform; that, however, she fulfilled with much credit to herself. Her pleasing solo, by Benedict, 'Ah la trista rimembranza,' and which contains a delightful obligato accompaniment for the clarinett, was entered. Willman, of course, accompanied, and, of course, exquisitely. Catone we fancied, upon several occasions, had entered himself of the bawling club: at all events, he did not give us so much satisfaction, either as to tone or execution as five weeks ago. Bellini is a man of real talent; his singing and acting came next in merit to those of Madlle. Blasis. Ruggiero busied amusingly through the part of the Count's servant; and Signor Torri, as Rosenberg, fulfilled his destiny.

#### MISCELLANEOUS.

**SONS OF THE CLERGY.**—The Rehearsal and Performance of the annual Festival for the Sons of the Clergy, at St. Paul's, are fixed for the 9th and 11th of May. Those members of the profession who intend giving Morning Benefit Concerts, will of course minute these dates in their engagement books.

**MR. BLAGROVE.**—We are gratified to find that our excellent young violinist will take his place this season, for the first time, in the Philharmonic Orchestra. On the trial night, last Friday, he played from the same book with the veteran Mountain. Messrs. Nicholson and Grattan Cooke were not at their posts,—both of them suffering, we are sorry to say, from severe illness.

**FARINELLI**, the composer, died at Trieste on the 13th ult.—*Morning Post*.

**ST. GEORGE'S, MIDDLESEX.**—Mr. Lyon, who was for more than half a century organist of this beautiful church, fell a victim last week to the prevailing epidemic. He was a relative of Bernhard Gates; and, although not a very distinguished player, was descended from several able organists. The situation is now vacant. The church, which is in Ratcliffe Highway, holds

about two thousand people, and contains a remarkably fine-toned organ, by Bridges; the reed stops of which are numerous. The French horn, in the great organ, has, perhaps, no equal in London. The salary is £52 per annum.

#### NOTICE TO CORRESPONDENTS.

Mr. Ward's Lecture; Liverpool Organ; "Amateurs;" with several other contributions, are necessarily postponed till next week.

#### Operas, Concerts, &c. for the ensuing week.

Opera Buffa. Tuesday, Thursday, Saturday, "Chiara di Rosenberg."  
St. James's Theatre. "Guy Maudering," "Oberon," "Quaker," alternately every night.  
Wednesday. First Chamber Concert, Willis's Rooms.

#### WEEKLY LIST OF NEW PUBLICATIONS.

##### PIANO-FORTE.

Chaulieu. "Fin ch'han" ..... BALLS  
Czerny. Souvenir de Kalisch,  
Vars. de Concert ..... DITTO  
— Musical Greenhouse, No.  
9, by J. Clinton ..... WESSEL  
Germain (L.) Le petit favori ..... PAINE  
Hüntner's Three National Airs, as  
Duets, op. 45 ..... COCKS  
Hummel. Third Grand Con-  
certo, B minor, op. 89 ..... WESSEL  
Herz (H.) Les Troubadours, Quad-  
rilles de Contredanse, containing  
"Night at sea," "Our song  
shall be of other days," "The  
Troubadour Rudel," "Rapid  
river" ..... D'ALMAINE  
Les Fleurettes, No. 8, favourite  
Walzer from the German. Ar-  
ranged by G. Warne ..... WARNE  
— No. 9, Waltz. Arranged  
by Ditto ..... DITTO  
Lancers' Quadrilles, (The new)  
Albert's 7th Set, as Duets . . . GEORGE  
Le Moine. Quadrilles from "Il  
Barbiere," as Duets ..... DITTO  
— Ditto, "Les Galantes,"  
from "L'Elisir d'Amore" ..... WESSEL  
Meves. Capriccio on Arne's "Sol-  
dier tir'd" ..... MONRO  
Norman (G.) Snuff-box Waltzes,  
Nos. 1, 2, 3 ..... COVENTRY  
Osborne. Trois Rondinos from  
L'Eclair, No. 2 ..... CHAPPELL  
Reinagle's Twelve National Airs,  
arranged as easy Duets ..... COCKS  
Rimbault (E. F.) "Sweetly o'er  
my senses stealing." Arranged  
as a Rondo ..... D'ALMAINE  
Tully (J. H.) Favourite Waltz in  
the Burietta of "One Hour,"  
arranged by ..... CHAPPELL  
Wonkes (W. H.) The Pittville  
Rondo ..... COVENTRY  
**VOCAL.**  
At dawn of day. J. P. Knight .. MILLS  
England's Conservative Call.  
"Come, let us rally round the  
throne" ..... WESSEL  
I roam though the valley. Bal-  
lad, G. Linley ..... CHAPPELL  
Love in her eyes. Handel, ar-  
ranged by H. R. Bishop ..... D'ALMAINE  
Light my heart with joy is bound-  
ing. Romance, Weber ..... WESSL

The warrior's adieu. Song, E.  
Edgar ..... GEORGE  
The friends who smile no more.  
T. Haynes Bayly, J. P. Knight FALKNER  
The sky lark. J. Lodge ..... MILLS  
The festival of Benevolence. Grand  
Cantata for 2 Tenors and Bass.  
Kuhlau ..... WESSEL  
The ruins. Weber ..... DITTO  
When thinking of those who are  
dearest. Ballad, Verini ..... LONSDALE

##### FOREIGN VOCAL.

Ah senti di rinascere. Cavatina,  
"Chiara di Rosenberg," Ricci LONSDALE  
Sgombra i miei dubbi. Cavatina,  
Ismaïia, Mercadante ..... DITTO  
Se vuoi far la banderuella. Duet,  
Scaramuccia, Ricci ..... DITTO

##### SACRED.

I know that my Redeemer. Total  
Eclipse. How willing my pa-  
ternal lot. Why do the nations.  
Let the bright seraphim—All  
arranged by H. R. Bishop .... D'ALMAINE

##### GUITAR.

Horetsky's 24 National Airs ..... COCKS  
Rendez-moi ma patrie. Herold,  
Guitar Accompt. .... PLATTS  
The concealment. Music by Him-  
mel ..... FALKNER  
Linger awhile, ye genial hours.  
Old English Melody, Guitar  
Accompt. .... CHAPPELL  
Brandan (F. W.) "The blue Mo-  
selle," arranged by ..... D'ALMAINE  
— "There is no home. Ditto DITTO  
Pelzer's 50 National Songs ..... COCKS

##### MISCELLANEOUS.

Mozart's 10 Quartetts for two Vi-  
olins, Alto, and Bass ..... COCKS  
— Six Quintetts for two  
Violins, two Tenors, and Bass ..... DITTO  
Dipple's 3 French Songs, Guitar  
and Flute ..... DITTO  
Clinton. Third Grand Original  
Trio for 2 Flutes and Piano-forte,  
op. 10 ..... WESSEL  
Weber and Lafont. Grand Duo  
Concertant. Piano-forte and Vi-  
olin, in E flat ..... DITTO  
Weber and Sedlatzek. Grand  
Duet, Piano-forte and Flute .... DITTO